

CANADIAN MUSIC EDUCATION SERIES

~THE~

— WATERLOO RHYTHM BAND METHOD —

Teachers' Manual

Scored Music



— BY —

GLADYS G. M. DICKSON

HAZEL B. BAGGS

PUBLISHED
BY

Waterloo Music Company Limited

WATERLOO, ONTARIO
CANADA

ENDORSED BY THE CANADIAN BUREAU FOR THE ADVANCEMENT OF MUSIC



C A N A D I A N M U S I C E D U C A T I O N S E R I E S

WATERLOO RHYTHM BAND METHOD

Teachers' Manual and Scored Music
Nursery Rhymes, Folk Tunes, Classic Pieces

for

Kindergarten and Primary Schools

by

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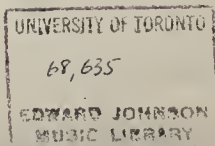
WATERLOO MUSIC COMPANY, LTD.

Waterloo, Ontario, Canada

We wish to thank the dear little people of
Runnymede Kindergarten for their great
interest and enthusiasm and for their help
in orchestrating many of the selections in
this book.

Hazel B. Baggs.

Gladys G. M. Dickson.



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FOREWORD

Rhythm is that element of music which is first developed among the most primitive peoples and that which is first understood by children, what ever their age. The crudest sounds, if rhythmical, arouse in the hearer the impulse to respond in a physical way—clapping of hands, movement of the feet, or the swaying of the body.

As Rhythm, in music, is the foundation structure upon which both melody and harmony are built, the teacher should strive to develop the rhythmic sense of the child and give him the opportunity to express audibly his reaction to well defined rhythms, in familiar melodies and for this, there is no better channel than the Rhythm Band.

In the delightful experience of the Rhythm Band, which should be gained in Kindergarten, Junior and Senior First Grades, the child unconsciously overcomes rhythmical difficulties—he learns co-ordination and co-operation as the rhythm of the other members of the Band seem to pass into each player's very soul and fingers.

N. EMILY TEDD,
Former Supervisor of Music, Toronto Public Schools.

THE RHYTHM BAND

The early appeal of music is essentially rhythmic. Therefore, the instruments of percussion, the first to be developed among primitive races (and many of the ancient instruments of percussion have been retained in the modern practice of music among the Chinese) should provide the first experience of little children with musical instruments.

All the children in kindergarten and primary grades should have the opportunity to recognize accent and to express rhythm through the instruments of the rhythm band.

The use of Rhythm Band instruments, which have musical colour and quality, such as bells, triangles, cymbals, etc., enable the children to express, through a varied instrumentation, the moods which they find in music.

In the rhythm band the child has a splendid avenue for self-expression. It is also one of the best and most pleasant forms of rhythmic drill, and one of the best possible means for developing concentration and for encouraging team-work.

The need of a short, concise and practical manual treating especially of the training of the child's rhythmic powers has been forcibly impressed upon me by my experience in directing the supervision of music in the schools of the United States and Canada.

In the absence of the special teacher, the class teacher feels the need of counsel and of directions to which she might refer.

This book will supply the needs of the class teacher.

CHARLES E. PERCY,
Instructor of Music,
Toronto Normal School.

WHY WE BELIEVE IN THE DEFINITE TEACHING OF RHYTHM

As Rhythm is the basis of all life, it is the logical medium of self-expression and as an element of music is readily responded to by the child. Anything then so vitally important should be taught by some definite plan.

The Rhythm Band, we feel, is the most definite way of teaching Rhythm for the following reasons:—

1. It develops the power of listening through concentration.
2. It teaches physical and mental control.
3. It gives to the child a sense of responsibility to the group of which he is a part.
4. It gives accuracy in following directions.
5. It encourages a taste for good music—if selections are wisely chosen.
6. It lays the foundation for a greater knowledge of ensemble playing.

HOW TO TEACH RHYTHMIC PLAYING

Since we now know that the teaching of Rhythm is important then it must be our aim to teach it definitely and well.

May we offer from our experience what we consider to be the proper steps of development in teaching children of five or six years of age, indeed any young beginner.

Suggestive Plan:—

Teacher: "Listen, children, and tell me how many times I play this note on the piano." (Plays one note once).

Children: "Once."

Teacher: "Listen again." (Plays same note twice). "How many times did I play the note?"

Children: "Twice."

Teacher: "This time I shall play more than one note at once like this: "(plays one chord). "That is called a chord. Listen and tell me how many chords I play." (Plays one bar of simple 2/4 metre.)

Children: "Two chords."

Teacher: "Count one, two, while I play." (Plays complete sentence, pausing slightly between bars.)

Teacher: "Listen again and tell me: who has the louder voice, 'one' or 'two.'" (Plays sentence accenting one throughout.)

Children: "'One' has the louder voice."

Teacher: "Clap your hands when the music says 'one'." (Plays same music accenting as before.)

Other devices may be used here to give the feeling of the pulse such as :—Bouncing Ball, Marking Time with feet, Rapping on floor, etc., as Music says "one."

This will lead up to the exercise of arm beating (arms down on one, up on two), which will lay the foundation for conducting later on.

At this point Rhythm Sticks may be introduced. Half the class may play with Rhythm Sticks, tapping on floor, while the other half takes the arm beating exercise described above.

Now the time has come to play some familiar air such as the French Folk Song. After discovering the pulse, the children find, to their delight, that they can make a pattern by letting their instruments speak at different times and when this stage is reached Rhythmic playing is an open door to them.

Three-four and four-four metre are approached in the same manner and soon the players are making their own orchestrations.

Before beginning any teaching of this kind one must insist on a correct and an alert standing or sitting position. An inattentive or slouching position is a detriment to correct playing.

One must also insist on listening, not only from the players but from those not taking part at the moment, as inattention is often the cause of lack of understanding.

Before attempting to play, the children should be permitted to listen several times to the selection chosen. To hum the tune and to mark the pulse by clapping is very helpful.

Too much drill, however, will result in lack of interest and therefore hinder progress. The Rhythm Band should not overshadow other phases of teaching music, and whilst it should have an important place on the curriculum, it should not be permitted to become irksome by being over emphasized.

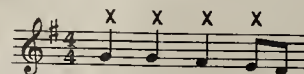
In selecting instruments for the Band none but the very best should be chosen and they should receive meticulous care from both children and teachers.

THE USE OF THE RHYTHM BAND

There are some, who feel that the only use of the Rhythm Band is to teach rhythm in the sense of the accented beat. If this were so, the Rhythm Band would be indeed, an expensive equipment as the accented beat could be quite effectively and thoroughly taught by rhythmic action play and no equipment at all.

We know, however, that the Rhythm Band does more. It makes the child "music conscious." For, not only does he learn to listen to good music but unconsciously does he learn to study good music. He learns mood, colour and pitch through correcting the sounds of the various instruments with certain parts of the music. Then he must analyze the orchestration, through listening to discover which of three ways his particular instrument plays:—

- (1) It may play on each beat of the measure
or



- (2) It may play on the accented beat of the measure
or



- (3) It may play the melody (each note of the measure).



In this way the child learns to think through the sound he hears and is able to create—just as he learns to think through the words he hears and is able to read.

The first little group of selections in this book are obviously nursery favourites and as such may be sung—the words teaching the orchestration.

The next two selections are suggestive of a large group of well known Folk Dances that may be used and orchestrated as needed.

The following selections are each accompanied by a suggestion of a suitable Play Rhythm which may be used before teaching the Band work; not only to familiarize the children with the music but for the value of the rhythm itself.

DESCRIPTION OF PLAY RHYTHMS

GALLOP—This is the simple gallop—moving forward left foot following right and rising off the floor with each gallop step. (Rt., lft., rt., lft., and counts.)

STAMP POLKA—This is really a following step—accent right step, move left foot to right heel, step forward with right foot (3 counts). Repeat, starting left and accenting first count. Always bend slightly towards accented step.

SKIP—The simple “hippity-hop.” Hopping on right foot, then on left, move quickly and lightly forward. (Step for each count.)

ROWING—Seat children on floor (in imaginary boat) with feet stretched forward. Hold oars with both hands. On count one move arms as far forward as possible, on three pull oars as far back as possible.

MARCH—Heads up, chests up, shoulders back, arms swinging naturally at sides, step brightly forward (2 steps to a bar).

JACK-IN-THE-BOX—The music selected suggests the very moment when the Jack surprises us and jumps out of his box. This is very good for listening as only the music must tell when the Jack is to spring. Have children in position of hands on hips and deep knee bend. At the command of the music, they spring into the air, flinging their arms to the side, then sink down again in box, waiting for the next surprise.

ELVES—Elves are fairy dwarfs, so the children bend at the waist, placing a hand on each knee, and proceed by taking two mysterious steps to each bar. Perhaps they are looking for hidden treasure!

DANCE FORM—This must be executed with much lightness and grace, beginning on one, six steps forward and curtsey. (Curtsey: Place left toe at right heel, bending knees slightly outward.)

GIANTS AND GNOMES—This is a game of contrasts. For example: The first two bars tell us of the strong and long steps of the giants. Children stretch arms upward to simulate tallness. Step for each note. The third and fourth bars may be the gnomes (attitude same as elves—step for each count). This is splendid also for listening as the gnomes' music continues from the 7th bar to the 14th bar and the giants must be ready for the 15th and 16th bars. This play Rhythm, is of course, interpreted through listening—not analyzing.

THE USE OF GRAMOPHONE RECORDS

In using Gramophone Records, Teachers must use some ingenuity, as obviously no record, unless purposely recorded, may be played throughout. Sometimes a listening period may be used to advantage until the time for playing. With some records the listening period may be changed to a Play Rhythm or Dance done by members of the class not playing in the Band. Records that may be used in this way are as follows:

LONDON BRIDGE—Victor 20806.

JINGLE BELLS—Victor 19791.

OLD FRENCH SONG—Victor 216526.

POP GOES THE WEASEL—Victor 216526.

GERMAN FOLK SONG—Columbia 12039F.

SCOTTISH FOLK SONG—Columbia 37000F.

RUSSIAN FOLK SONG—Columbia 12053F.

FUNERAL MARCH OF A MARIONETTE—Victor 6639.

ANITRA'S DANCE—Victor 20245.

MARCH MILITAIRE—Victor 6639.

BRITISH GRENADIERS—Victor 120835.

O CANADA—Columbia 16053D.

GOD SAVE THE QUEEN —Victor 120835.

SCORE KEY

D—DRUM.

T—TRIANGLE.

ST—RHYTHM STICKS.

TA—TAMBOURINE.

CY—CYMBALS.

CYT—CYMBALS TAP.

C—CASTANETS.

W—WOOD BLOCK.

S—SAND BLOCK.

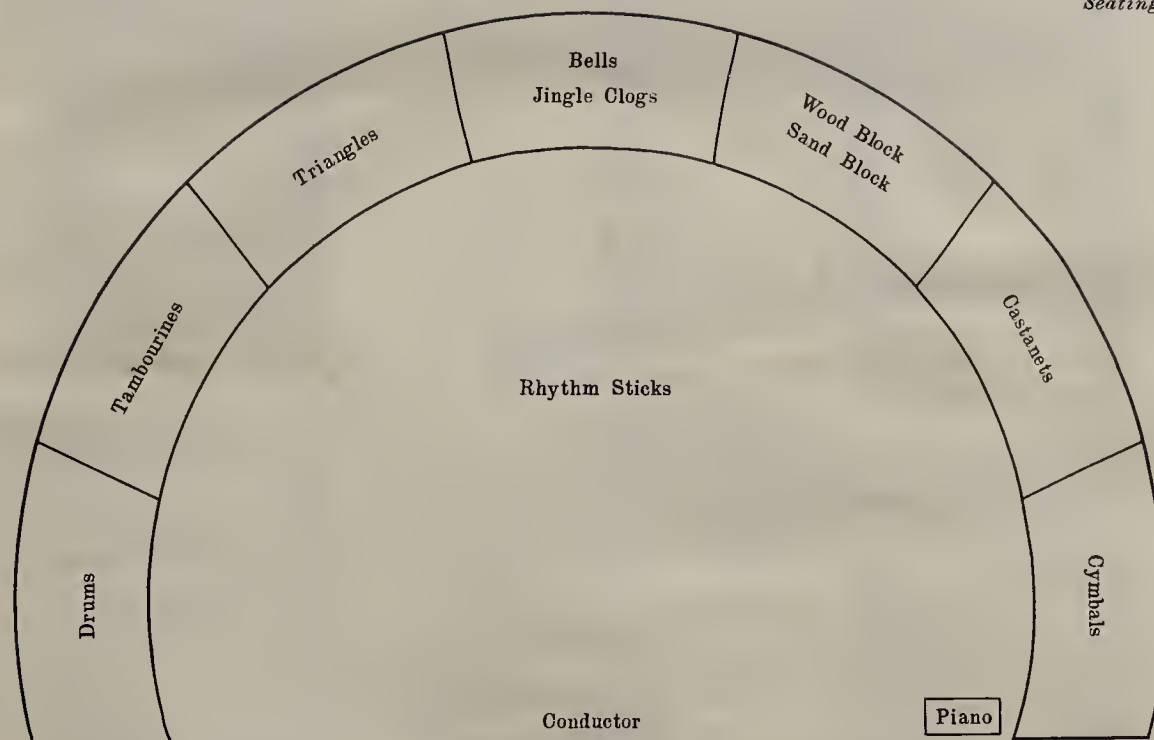
B—BELLS.

JC—JINGLE CLOG.

SS—STICK SCRAPE

Any different use of instrument, such as Tambourine shake or Wood Block scrape shall be indicated in score.

RHYTHM BAND

Seating Plan

Instruments of the Rhythm Band

RHYTHM STICKS

As Rhythm Sticks are easily handled, they should be the first instrument to be used. The children should be seated on the floor with feet crossed.

Sticks may be used in three ways:

1. Tapping on floor.
2. Striking across each other.
3. Scraping across each other.

It is a great help to use sticks alone in introducing any new selection.



Stick Strike - Symbol in Score—ST



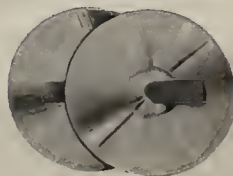
Stick Tap

CYMBALS

Place hands through straps, holding firmly, though not touching cymbal. Use up and down movement for crash effect. Sometimes it is advisable to divide the pair of cymbals, giving two children each one. In this case hold cymbal by strap, tapping on top with stick (see picture). This, of course, does not give crash effect, but is pleasing as a gong sound.



Cymbal Tap - Symbol in Score—CYT



Symbol in Score—CY



Symbol in Score—D

THE DRUM

With Kindergarten children or beginners we advocate placing the Drum on a low chair or table and using sticks simultaneously on both sides. Later, when better control is acquired, the Drum should be suspended by a strap over the left shoulder and under the right and securely strapped around the waist. One stick should be held in the right hand with palm held downward. The other stick in left hand, should be held between thumb and fingers with palm turned upwards.



Symbol in Score—JC

JINGLE CLOGS

Strike Jingle Clog against palm of left hand, jingle side up.

While Jingle Clogs do not give the musical tone of the triangle or cymbal tap they are nevertheless effective and very easily handled by small children.



Symbol in Score—TA

TAMBOURINE

Hold Tambourine in right hand, striking with the knuckles of the left hand. For shake effect wave Tambourine in the air.



Made in Canada Instruments



Symbol in Score—T

THE TRIANGLE

The Triangle should be suspended by a strap so that open angle is free. Hold the strap in the left hand with hand as close to instrument as possible without touching. Hold beater in right hand. Strike on lower base, lifting beater immediately to give correct tone.





Symbol in Score—C

CASTANETS

For little children we advocate only the use of castanets mounted on a handle. To play, hold castanet in right hand, giving a sharp click. Emphasize wrist movement, as the tendency of the child is to swing the arm up and down.



Symbol in Score—B

THE BELLS

Hold bells in right hand and shake, as indicated by score. To stop playing, grasp bells with left hand, covering completely.



Striking on Top

WOOD BLOCK

The Chinese Wood Block may be played in two ways:

1. Striking on top.
2. Scraping on edge with notched Rhythm Stick.



*Waterloo Rhythm Band Instruments
All Canadian Manufacture*



Symbol in Score—W



THE SAND BLOCKS

Hold Blocks with sanded sides facing. To play, rub together, moving up and down in opposite directions.

Sandpaper must be renewed when worn smooth.



Symbol in Score - S





THE BATON

Before attempting to teach conducting, ample experience in arm-beating should be given. One, Two: Arms down on One and up on Two.

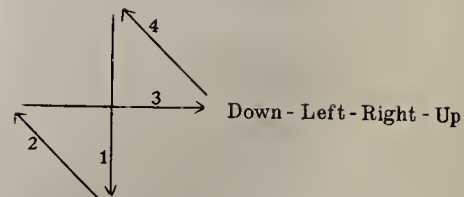
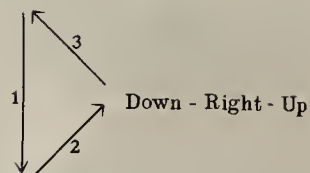
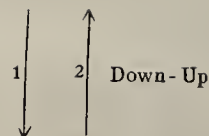
One, Two, Three: Arms down on One, Sideways stretch on Two, Upward stretch on Three.

One, Two, Three, Four: Arms down on One, Cross on Two, Sideways stretch on Three, Upward stretch on Four.

The Downward movement for One must always be strong.

Every child should have an opportunity to conduct, but it will soon be very easy to discover the "Born Leader."

The Baton should be held easily between the thumb and fingers.



Note: $\frac{6}{8}$ metre may be conducted as $\frac{2}{4}$

Free illustrated catalogue of Waterloo Rhythm Band Instruments with prices, may be had on application to,

WATERLOO MUSIC COMPANY
LIMITED

WATERLOO . . . ONTARIO

LONDON BRIDGE

15

1. London bridge is falling down,
Falling down, falling down,
London bridge is falling down,
My fair lady.

Score Key

D Drum
T Triangle
C Castanets
Ta Tambourine

2. Build it up with iron bars,
Iron bars, iron bars,
Build it up with iron bars,
My fair lady

ENGLISH FOLK-SONG

Count: One - Two

Allegro

mf

ff

D T T T D T D D T C C C D T C Ta Ta Ta

D T T T T T T All All All All

JINGLE BELLS

Arr. by Hope Kammerer

Score Key

C Castanets
B Bells
T Triangle

Jingle bells, jingle bells,
Jingle all the way
Oh what fun it is to ride,
In a one horse open sleigh.

Count: One-Two

The musical score is arranged in three systems, each with a grand staff (treble and bass clef) and a percussion line above. The key signature is one sharp (F#) and the time signature is 2/4. The piano accompaniment consists of a steady eighth-note bass line and a melody in the treble clef. The percussion parts are indicated by letters C, B, and T above the staff.

System 1:

- Measure 1: Treble has a quarter note G4, eighth notes A4-B4, quarter note C5. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B B B.
- Measure 2: Treble has a quarter note A4, eighth notes B4-C5, quarter note D5. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B B B.
- Measure 3: Treble has a quarter note B4, eighth notes C5-D5, quarter note E5. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B B B B.
- Measure 4: Treble has a half note C5. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B.
- Measure 5: Treble has a quarter note D5, eighth notes E5-F5, quarter note G5. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B B B B.

System 2:

- Measure 6: Treble has a quarter note E5, eighth notes F5-G5, quarter note A5. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B B B B.
- Measure 7: Treble has a quarter note F5, eighth notes G5-A5, quarter note B5. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B B B B.
- Measure 8: Treble has a quarter note G5, eighth notes A5-B5, quarter note C6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: C B B.
- Measure 9: Treble has a quarter note A5, eighth notes B5-C6, quarter note D6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B B B.
- Measure 10: Treble has a quarter note B5, eighth notes C6-D6, quarter note E6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B B B.

System 3:

- Measure 11: Treble has a quarter note C6, eighth notes D6-E6, quarter note F6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B B B B.
- Measure 12: Treble has a quarter note D6, eighth notes E6-F6, quarter note G6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B.
- Measure 13: Treble has a quarter note E6, eighth notes F6-G6, quarter note A6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B B B B.
- Measure 14: Treble has a quarter note F6, eighth notes G6-A6, quarter note B6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B B B B.
- Measure 15: Treble has a quarter note G6, eighth notes A6-B6, quarter note C7. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B B B B.
- Measure 16: Treble has a half note A6. Bass has eighth notes G2-A2, eighth notes B2-C3, quarter note D3. Percussion: T C B.

DIDDLE, DIDDLE, DUMPLING

Diddle, Diddle, Dumpling
My son Jack.
Never eats with
His face all black.

Score Key

D Drum Cyt Cymbal Tap
St Rhythm Sticks T Triangle
C Castanets

Washes his hands both
Front and back
Diddle, Diddle, Dumpling
My son Jack.

Count: One, Two, Three, Four

The musical score is written for piano and percussion. It consists of two systems of music, each with a piano part (treble and bass staves) and a percussion part (above the piano part).

System 1:

- Piano Part:** The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand provides a harmonic accompaniment with chords and single notes.
- Percussion Part:** The notation above the staff indicates the following sequence: C St D, C St D, C St D, C St D, C St D, C St D, C St D, C St D.

System 2:

- Piano Part:** The melody continues with a quarter note G4, followed by eighth notes A4, B4, and C5. The left hand continues with harmonic accompaniment.
- Percussion Part:** The notation above the staff indicates the following sequence: Cyt T, Cyt T, Cyt T, Cyt T, Cyt T, Cyt T, All, All, All.

THE CROOKED MAN

NURSERY SONG

There was a Crooked Man,
Who walked a crooked mile
He found a crooked sixpence
Upon a crooked stile.

Score Key

T Triangle	Cy Cymbals
B Bells	C Castanets
St Sticks	Ta Tambourine
D Drum	

He bought a crooked cat,
Who caught a crooked rat,
And they all lived together
In a little crooked house.

Count: One, Two, Three, Four

The musical score is written for piano and percussion. It consists of two systems of music. The first system begins with a piano introduction marked *mf* (mezzo-forte) in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. Above the melody, percussion parts are indicated: Triangle (T), Bells (B), Sticks (St), Cymbals (Cy), and Castanets (C). The second system continues the melody and bass line, with a crescendo leading to a fortissimo (*ff*) section. The percussion parts continue throughout, with Tambourine (Ta) and Drum (D) parts appearing in the second system. The score concludes with a final chord in the piano and a final flourish in the percussion.

System 1:

- Triangle (T): T T T T T
- Bells (B): B B B B B
- Sticks (St): St St St St St
- Cymbals (Cy): Cy Cy Cy Cy Cy
- Castanets (C): C C C C C

System 2:

- Tambourine (Ta): Ta Ta Ta Ta Ta
- Drum (D): D D D D D
- Castanets (C): All All All All All All All All All All All

OLD FRENCH SONG

19

Ah vous dirai je Maman,
Ce qui cause mon tourment?
Papa veut que je raisonne
Comme une grande personne;
Moi je dis que les bonbons
Valent mieux que la raison.

Score Key

D Drum
T Triangle
St Rhythm Sticks

Count: One - Two

MOUNTAIN MARCH

Score Key

D Drum
 Cy Cymbal
 St Rhythm Sticks
 Ta Tambourine
 J.C. Jingle Clogs

Count: One - Two - Three

The musical score for "Mountain March" is written in 2/4 time and consists of two systems. The first system features a piano melody in the treble clef and a bass line in the bass clef. Above the piano part, percussion instructions are provided for each measure: "Cy St D", "Cy St D", "Cy St D", "Cy St D", "Cy St D", "Cy St D", "All All All", and "All". The second system follows the same pattern but includes the instruction "Jc Ta T" above the piano part for the first six measures, followed by "All All All" and "All" for the last two measures. The score concludes with the instruction "D.C." (Da Capo) in the final measure of the second system.

SHOEMAKERS' DANCE

21

Score Key

St Sticks

T Triangle

D Drum

C Castanets

W Woodblock

Count: One - Two

The musical score for 'SHOEMAKERS' DANCE' is presented in two systems. The first system contains four measures of music. The second system also contains four measures, ending with the instruction 'D.C.' (Da Capo). The score is written for piano accompaniment and includes percussion parts indicated by letters above the notes.

System 1:

- Measure 1: T St (Triangle, Sticks)
- Measure 2: St (Sticks)
- Measure 3: T St (Triangle, Sticks)
- Measure 4: St (Sticks)

System 2:

- Measure 1: C W (Castanets, Woodblock)
- Measure 2: C W (Castanets, Woodblock)
- Measure 3: C W (Castanets, Woodblock)
- Measure 4: C W (Castanets, Woodblock)

Percussion Details:

- Measure 1: T St
- Measure 2: St
- Measure 3: T St
- Measure 4: St
- Measure 5: T D
- Measure 6: T D
- Measure 7: T D
- Measure 8: T D
- Measure 9: T D
- Measure 10: T D
- Measure 11: T D
- Measure 12: T D
- Measure 13: T D
- Measure 14: T D
- Measure 15: T D
- Measure 16: T D
- Measure 17: T D
- Measure 18: T D
- Measure 19: T D
- Measure 20: T D
- Measure 21: T D
- Measure 22: T D
- Measure 23: T D
- Measure 24: T D
- Measure 25: T D
- Measure 26: T D
- Measure 27: T D
- Measure 28: T D
- Measure 29: T D
- Measure 30: T D
- Measure 31: T D
- Measure 32: T D
- Measure 33: T D
- Measure 34: T D
- Measure 35: T D
- Measure 36: T D
- Measure 37: T D
- Measure 38: T D
- Measure 39: T D
- Measure 40: T D
- Measure 41: T D
- Measure 42: T D
- Measure 43: T D
- Measure 44: T D
- Measure 45: T D
- Measure 46: T D
- Measure 47: T D
- Measure 48: T D
- Measure 49: T D
- Measure 50: T D
- Measure 51: T D
- Measure 52: T D
- Measure 53: T D
- Measure 54: T D
- Measure 55: T D
- Measure 56: T D
- Measure 57: T D
- Measure 58: T D
- Measure 59: T D
- Measure 60: T D
- Measure 61: T D
- Measure 62: T D
- Measure 63: T D
- Measure 64: T D
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- Measure 89: T D
- Measure 90: T D
- Measure 91: T D
- Measure 92: T D
- Measure 93: T D
- Measure 94: T D
- Measure 95: T D
- Measure 96: T D
- Measure 97: T D
- Measure 98: T D
- Measure 99: T D
- Measure 100: T D

POP GOES THE WEASEL

Play Rhythm: Gallop

Score Key

D Drum
 St Rhythm Sticks
 Ta Tambourine
 Cy Cymbal
 W Woodblock
 B Bells

Allegro moderato

Ta St D Ta St D Ta St D Ta Shake St D Ta St D Ta St D W Cy A Ta St D

T B Ta B Ta B Ta B Ta B Ta B W All All
 Ta Ta Ta Ta Ta Ta Ta Ta Cy

mf *f* *p* *f*

8... 3

GERMAN FOLK SONG

23

Play Rhythm: Stamp Polka

Score Key

- D Drum
- T Triangle
- W Wood Block
- Cy Cymbals
- C Castanets

Count: One, Two, Three

W
T
D

W
T
D

W
T
D

W
T
D

W
T
D

W
T
D

All All All

mf

All Cy Cy Cy Cy Cy Cy Cy Cy Cy Cy Cy Cy Cy W
T
D W
T
D All All All All

mp

f

SCOTTISH FOLK SONG

Score Key

Play Rhythm: Skip

D Drum

Cy Cymbals

T Triangle

B Bells

St Rhythm Sticks

Ta Tambourine

Count: One, Two, Three, Four

St T St St St St St St St St All All All

D Cy D Cy D Cy D Cy D Cy D Cy D Cy

f *p*

B Ta B Ta B Ta B Ta B Ta B Ta B Ta B Ta B Ta B Ta B Ta B Ta Shake

cresc. *f rit.*

St T St St St St St St St St All All All

D Cy D Cy D Cy D Cy D Cy D Cy D Cy

f a tempo *ff*

The musical score is written for piano and percussion. It consists of three systems of music. The first system has a piano part with a forte (*f*) dynamic and a percussion part with a piano (*p*) dynamic. The second system has a piano part with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, and a percussion part with a fortissimo (*f*) dynamic. The third system has a piano part with a fortissimo (*ff*) dynamic and a percussion part with a fortissimo (*ff*) dynamic. The score includes various performance instructions such as *f*, *p*, *cresc.*, *f rit.*, *f a tempo*, and *ff*. The percussion part includes a variety of instruments: Drum (D), Triangle (T), Rhythm Sticks (St), Cymbals (Cy), Bells (B), and Tambourine (Ta). The score is in 4/4 time and features a key signature of one flat (B-flat).

RUSSIAN FOLK SONG

25

Play Rhythm: Rowing

D Drum
T Triangle
S Sand Block
St Rhythm Sticks
Cy Cymbals

RUSSIAN

Count: One, Two, Three, Four
Poco maestoso

The musical score is arranged in three systems, each with a piano (p) part and a percussion part. The piano part is written in 6/8 time with a key signature of one flat (B-flat). The percussion part uses letters to denote specific instruments: D (Drum), T (Triangle), S (Sand Block), St (Rhythm Sticks), and Cy (Cymbals). The score includes various musical notations such as dynamics (p, mf, f, sf, dim, mp, pp, rit, sfz), articulation (accents, slurs), and performance instructions (poco cresc.). The percussion part is written above the piano part, with letters indicating the sequence of instrument strikes for each measure.

System 1:

- Piano: *p*, measures 1-6.
- Percussion: S, T, D; S, T, D; S, T, D, T, T, T, D; S, T, D; S, T, D; S, T, D, T, T, T.

System 2:

- Piano: *mf*, *poco cresc.*, *f*, *sf*, measures 7-12.
- Percussion: S, T, D; St, T, D, St, St, St; St, T, D, St, St, St; St, T, D, St, St, St; Cy, St, D, St, St, St; Cy, St, T, D, St, St.

System 3:

- Piano: *dim.*, *mp*, *p*, *mp*, *pp rit.*, *sfz*, measures 13-18.
- Percussion: Cy, St, T, D, St, St; Cy, St, T, D, St, St, St; S, T, D; S, T, D; S, T, D; S, T, D; S, T, D; T.

SOLDIERS' MARCH

Score Key

Play Rhythm: Marching

D	Drum	C	Castanets
St	Rhythm Sticks	Cy	Cymbals
W	Wood Block	T	Triangle
Ta	Tambourine	B	Bells

ROBERT SCHUMAN

Count: One-Two

C C C C C C C C C C C C C
 Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta
 W W W W W W W W W W W W W
 St St St St St St St St St St St St St
 D D D D D D D D D D D D D

C C C C C C C C C C C C C
 Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta Ta
 W W W W W W W W W W W W W
 St St St St St St St St St St St St St
 D D D D D D D D D D D D D

SOLDIER'S MARCH (Cont.)

27

T St D T St D T St D T St D T St D T St D T St D T St D T St D T St D Cy W St D Cy W St D Cy W St D Cy W St D B T B T

B T B T Cy W St D Cy W St D Cy W St D Cy W St D B T B T B T B T Ta St D Ta St D Ta St D

Ta St D Ta St D Ta St D Ta St D Ta St D Ta St D W St D W St D W St D W St D W St D All All

GAVOTTE

Play Rhythm: Jack-In-The-Box

Score Key

Ta Tambourine
 W Wood block
 Cy Cymbals
 St Rhythm Sticks
 T Triangle

F. J. GOSSEC

Count: One, Two, Three, Four

Ta Ta W Cy W Ta Ta W Cy W Ta Ta
 W Cy W Ta Ta W Cy W St St St St T T T
 St St St St T T T St St St St T T T St St St St W Cy W

FUNERAL MARCH OF THE MARIONETTE

29

Play Rhythm: Elves

Score Key

C Castanets

D Drum

T Triangle

Cy Cymbals

Gounod

Count: ♩ One - Two

The musical score is written for piano and percussion. It begins with a count of 'One - Two' and a piano (p) dynamic. The first system features a melody in the right hand and a bass line in the left hand, with castanets and drum accompaniment. The second system continues the melody and includes a 'cresc.' marking. The third system features a 'dim.' marking and a 'Fine' instruction. The fourth system includes a 'fz' (forzando) marking and a 'p' (piano) dynamic. The fifth system includes a 'dim.' marking and a 'D.S. al Fine' instruction. The percussion part includes castanets (C), drum (D), triangle (T), and cymbals (Cy).

Score Key

W - Wood block

D - Drum

Cyt - Cymbal tap T - Triangle

Ss - Stick scrape

Ta - Tambourine

BEETHOVEN from Op.14, No.2

Andante

[illegible]

31

Score Key

D Drum

W Wood Block

T Triangle

Ta Tambourine

Edvard Grieg Op. 12. № 8

Count: One, Two, Three, Four

Maestoso

[illegible]

O CANADA

Score Key

O Canada! Our home, and native land,
 True patriot love in all thy sons command.
 With glowing hearts we see thee rise,
 The true north, strong and free;
 And stand on guard, O Canada,
 Stand aye on guard for thee.

D Drum
 W Wood block
 Cy Cymbals
 St Sticks
 T Triangles

Chorus:

O Canada! O Canada!
 O Canada! We stand on guard for thee
 O Canada! We stand on guard for thee.

Count: One, Two, Three, Four

The musical score is written for piano and percussion. It consists of two systems of music. The first system has six measures, and the second system has six measures. The piano part is written in G major (one sharp) and 4/4 time. The percussion part includes instructions for Cymbals (Cy), Wood block (W), Drum (D), Sticks (St), and Triangles (T). The first system features a melody in the right hand of the piano, starting with a mezzo-forte (mf) dynamic. The second system continues the melody and introduces a more active bass line. Percussion instructions are placed above the staff, indicating when to play each instrument.

System 1:

- Measure 1: Cy, W, D
- Measure 2: Cy, W, D
- Measure 3: Cy, W, D
- Measure 4: Cy, W, D
- Measure 5: Cy, W, D
- Measure 6: Cy, W, D

System 2:

- Measure 1: Cy, W, D
- Measure 2: Cy, W, D
- Measure 3: T, St, St, St, St
- Measure 4: T, St, St, St, St
- Measure 5: T, St, St, St, St
- Measure 6: T, St, St, St, St

O CANADA (Cont.)

33

T St St St T St St St T St St St T St St St Cy
W D

Cy W D Cy W D Cy W D Cy W D Cy W D

Cy W D Cy W D Cy W D Cy W D All All All

BRITISH GRENADIERS

Score Key

D Drum

S.s. Sticks scrape

Cy Cymbals

T Triangle

Count: One, Two

Cy S.s. D Cy S.s. D D Cy S.s. D D Cy S.s. D D Cy S.s. D D Cy S.s. D D Cy S.s. D

The first system of the musical score is for the first eight measures of the piece. It is written in 2/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are as follows:

- Measure 1: Treble (quarter note D4), Bass (quarter note G3).
- Measure 2: Treble (quarter note E4, quarter note D4), Bass (quarter note A3, quarter note G3).
- Measure 3: Treble (quarter note F#4, quarter note E4), Bass (quarter note B3, quarter note A3).
- Measure 4: Treble (quarter note G4, quarter note F#4), Bass (quarter note C4, quarter note B3).
- Measure 5: Treble (quarter note A4, quarter note G4), Bass (quarter note D4, quarter note C4).
- Measure 6: Treble (quarter note B4, quarter note A4), Bass (quarter note E4, quarter note D4).
- Measure 7: Treble (quarter note C5, quarter note B4), Bass (quarter note F#4, quarter note E4).
- Measure 8: Treble (quarter note D5, quarter note C5), Bass (quarter note G4, quarter note F#4).

T D T D T D T D T D T D T D T D T D T D T D T D T D T D T D T D

The second system of the musical score continues the piece for measures 9 through 16. The notation follows the same pattern as the first system:

- Measure 9: Treble (quarter note E4, quarter note D4), Bass (quarter note A3, quarter note G3).
- Measure 10: Treble (quarter note F#4, quarter note E4), Bass (quarter note B3, quarter note A3).
- Measure 11: Treble (quarter note G4, quarter note F#4), Bass (quarter note C4, quarter note B3).
- Measure 12: Treble (quarter note A4, quarter note G4), Bass (quarter note D4, quarter note C4).
- Measure 13: Treble (quarter note B4, quarter note A4), Bass (quarter note E4, quarter note D4).
- Measure 14: Treble (quarter note C5, quarter note B4), Bass (quarter note F#4, quarter note E4).
- Measure 15: Treble (quarter note D5, quarter note C5), Bass (quarter note G4, quarter note F#4).
- Measure 16: Treble (quarter note E4, quarter note D4), Bass (quarter note A3, quarter note G3).

35

Score Key

Our loved Dominion bless
With peace and happiness
From shore to shore;
And let our Empire be
United loyal and free
True to herself and thee
For evermore.

Ta Shake

[illegible]

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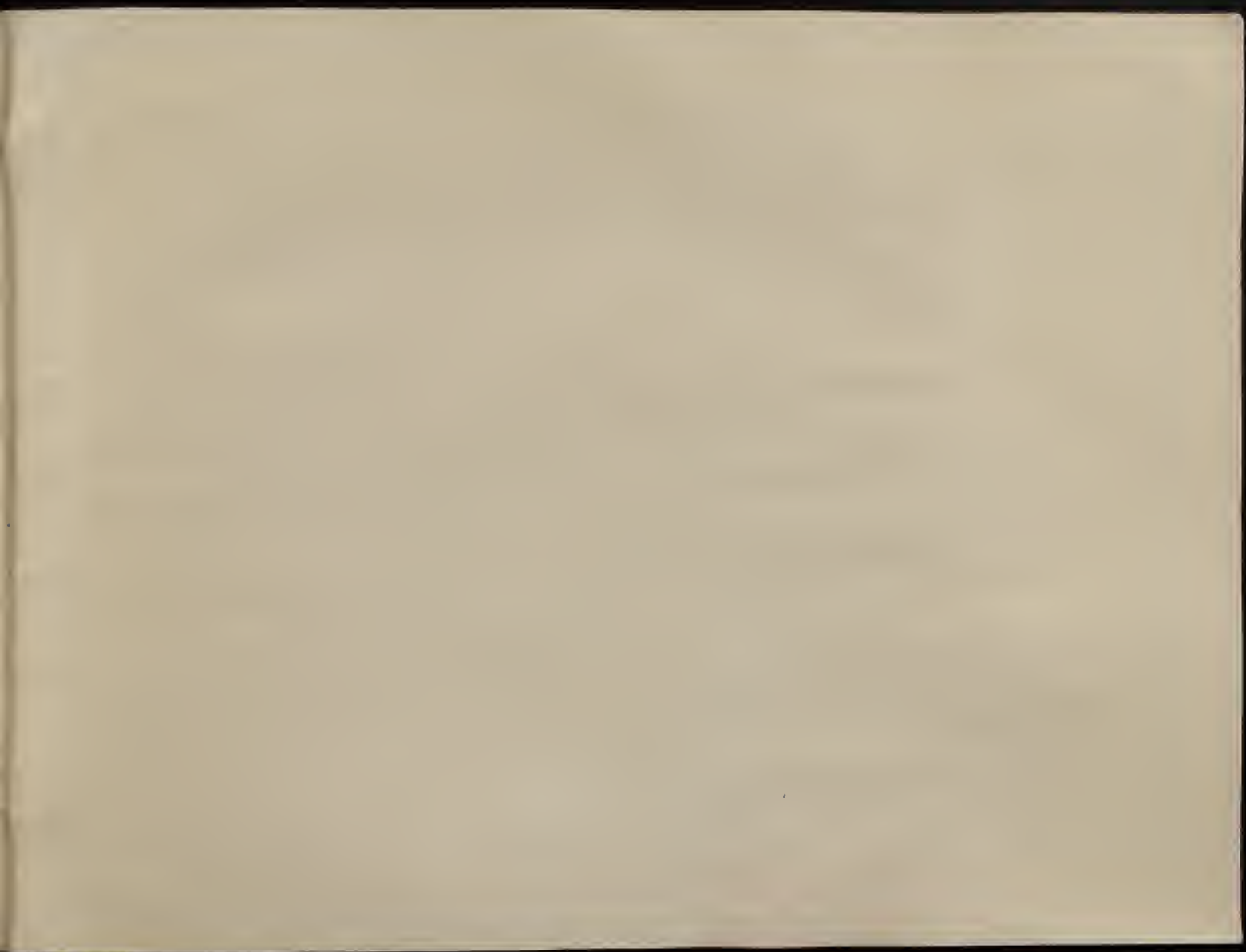
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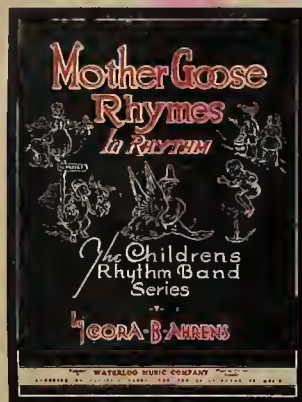
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